

# American Art News

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## PUBLIC LIBRARY GETS \$400,000.

Under the will of Mary Ann Palmer Draper, widow of Prof. Henry Draper, of Harvard, filed Dec. 18, the Public Library is to receive a gift that may exceed \$400,000, Harvard University \$150,000, and other public institutions amounts ranging from \$25,000 to \$50,000.

In her Public Library bequest Mrs. Draper gives \$50,000, the income to be used for employees ill or disabled. "In grateful recognition of the services and character of John S. Billings, lately Director of the Public Library," she establishes the John S. Billings Memorial Fund of \$200,000, for "the purchases of books, prints, and pamphlets" for the reference department.

The Library is also the residuary legatee to the amount of \$200,000 and contingently to a further sum to be used to set up "The Anna Palmer Draper Fund, presented as a memorial to her father, Courtlandt Palmer," and is to be devoted, like the John S. Billings Fund, to the reference department.

Mrs. Draper further distributed a number of articles of artistic, historical, or scientific value among the Public Library, the Natural History Museum, and the Metropolitan Museum of Art. The library receives her portraits of Dr. John W. Draper, Lord Byron, with the letter of Countess Guiccioli, and such others as the trustees may select.

Mrs. Draper's engraved gems and coins, antique cylinders and seals, and the table screen of antique Chinese coins and all letters and catalogs relating thereto, go to the library, which can also choose from all Mrs. Draper's "charms, amulets, rosaries, curative bowls, and anything in my collections relating to religions, superstitions or history" and the books which relate thereto. It can also select any of Mrs. Draper's etchings, engravings, and prints, not otherwise bequeathed.

To the Metropolitan Museum, Mrs. Draper leaves two large imperial yellow Chinese vases, the contents of her Empire drawing room, and the old altar lamp, now part of the dining room chandelier in her New York house. If the Museum takes the entire contents of the drawing room, it is also to receive \$20,000 for maintenance and exhibition of the articles.

## THE ARTS IN WAR.

An associated Press letter from Paris calls attention to the fact, that the change in art life due to the war is incalculable. Of the 2,000 students at the Beaux Arts, 1,800 have passed under the colors. Professors Brandon, Masson, Mareck and Leroux are also at the front. The Louvre, the Luxembourg and other museums are closed; the opening of many important winter exhibitions are cancelled and many art academies outside of the Beaux Arts are also closed. Ninety per cent. of the French artists are at the front, and thousands of artists of other nationalities have disappeared.

Among the Beaux Arts men numbered among the dead are Maurice Berthou, Jean Hillemaier, Noel Hall, P. S. Petit, Henri Caroly, Georges Assenard, Maurice Vidal, Pierre Sibien, Louis Planszewski, Georges Demochy, Lucien Ronstan, Louis Ringuet and Jean Petit. The guardian of the school, Gustave Boisson, was also killed.

The second son of the famous painter, Jean Paul Laurens, Pierre is wounded and a prisoner. He came recently to Baltimore to arrange for the placing of his father's decoration, "The Surrender of Yorktown." Hoffbauer who recently returned from France from Richmond, Va., where he has been painting a decoration for the State, is with the French army and so is E. R. Ullman, Andre Duren, the futurist, is a chauffeur Charles Carmen is on duty and so are Andre di Segonzac, De la Fresnaye and Jacques Villon. Matisse is waiting for the call of his regiment.

Among the Americans, J. C. Casey is fighting and F. Armington and James Ryan are orderlies at the American Hospital at Neuilly.

## GRAND RAPIDS HAS A SYMONS.

The Grand Rapids Art Association has purchased Gardner Symons' "Evening Glow" for \$3,000.

## WAR BENEFIT DISPLAY RESULT.

Mrs. F. G. Dossert and C. S. Pietro, Secretary and Chairman, and Mr. F. G. Dossert, Treasurer, of the art exhibition and sale, organized by Mr. W. H. de B. Nelson, editor of the "International Studio," for the benefit of war sufferers, and held at the studio of C. S. Pietro, the sculptor, No. 630 Fifth Ave., Oct. 28-Nov. 10 last, have sent out a full and excellent financial statement, which should be a model for the organizers and managers of other affairs of the kind, and which shows that the cash receipts of the exhibition and sale, were \$4,174.50, and the expenses \$873.21, and that the balance, less \$1.29 or \$3,300, was sent in a draft to the King of the Belgians.

The treasurer, Mr. Frank G. Dossert, states that some 50 or more oils, etchings, pastels, watercolors, etc., and some 13 bronzes, plasters and a terra cotta, were sold. He "refrains from making known the prices paid for pictures and sculptures, etc., sold, in justice to the artists who so materially reduced their prices in order to insure sales for so worthy a cause."

## AUSTRALIAN WINS AM'N PRIZE.

The Jury of Awards of the National Academy of Design, a new body recently appointed, and which served, for the first time, on the current Winter display, has, according to the New York Press, in giving the important Carnegie prize, which the rules printed in the Academy Catalog—state "is awarded annually for the most meritorious oil in the exhibition by an American artist"—to the Australian artist Hayley-Lever for his strong and fine canvas "Winter-St. Ives," raised a nice point of ethics.

It appears that the prize was unanimously voted by the eight members of the Jury, although it was recalled that Mr. Lever was born in Adelaide, South Australia in 1876, and came here via Cornwall, England, only three years ago. It was learned, however, that he has taken out his first American citizenship papers, and so the Jury decided that, especially as the artist is to exhibit in the American section of the Fine Arts Department at San Francisco, he was "a good enough American for them."

## ARTISTS' SALE DISAPPOINTS.

It is to be regretted that the exhibition and sale of paintings, and other art works, some donated and others offered with a "reservation" or price limit, by artists and others, for the benefit of what was called in the Catalog of the exhibition, "The French and Belgian Artists Fund," chiefly organized and engineered by William Ordway Partridge, a sculptor, and which was held—the exhibition at Clarke's Auction Rooms, 5 West 44 St. all last week, and the sale at the Plaza Ballroom, Saturday evening last, and a supplementary one at the Auction Rooms on Tuesday evening—did not have the financial success expected by its chief promoter and several prominent persons, who became interested in the worthy object.

The auctioneer, Mr. Augustus W. Clarke, who generously gave his rooms and services to the Benefit, did all possible, but the odds were against him, and despite excellent social patronage at an opening Tea with an admission fee of \$2, and at the Plaza sale, with delightful addresses by Hon. Chas. H. Sherill, and the Belgian Minister, M. Havenith, abundant free advertising in the dailies, etc., the sale at the Plaza, held on an inclement night, only resulted in an announced total of \$8,380 for some 71 numbers out of 96 offered in the Catalog. The sale so dragged with such lifeless bidding, that it was stopped by its chief promoter, at the late hour of 11 o'clock with 25 numbers still left. It was not announced whether the total above given was net or gross.

There were only 175 persons present at the Plaza sale by actual count at any one time, and the majority left early, so the audience was not a large one, as some of the dailies stated. The evening was, however, a delightful one from a literary standpoint, as the addresses of Mr. Sherill and the Belgian Minister (the latter spoke in French) were charmingly expressed and delivered, and Mr. Robert Underwood Johnson, who stated that he "acted as assistant auctioneer," made a most feeling and sympathetic appeal when the original MS. of Eugene Brieux's famous "Letter to a Soldier," (purchased by Mrs. Sherill for \$100), was offered.

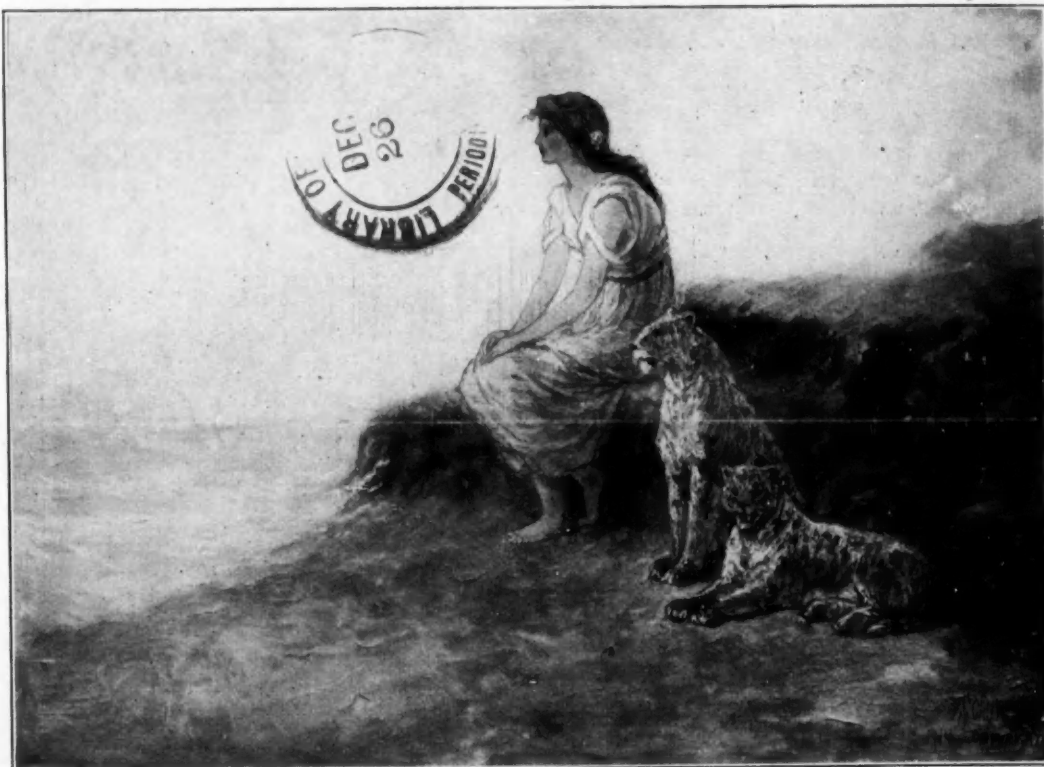
The concluding sale at Clarke's Auction Rooms on Tuesday evening, of the pictures left over or passed at the Plaza sale, with additions, was best described by the Auctioneer, who appealed to the audience of only 25 people, "Will anyone suggest how to thaw this frost?" There were virtually no bidders, and two score or more works offered before the sale was stopped, were, with a few exceptions, "Knocked Down" to Mr. Partridge. No total was announced.

It was stated by Mr. Partridge that offers had been received for many of the works, which would be sold privately.

After the close of the attempted auction it was announced that the exhibition would be continued through today and afterwards carried on at No. 15 West 38 St., with the idea that the works unsold can be disposed of at private sale. The announcement was also made, that on the suggestion of Kenneth Frazier, on which the Belgian Minister was consulted, negotiations will be entered into with the Belgian Government for the bringing here of some of the famous Old Masters, notably, Rubens "Descent from the Cross," removed from the Belgian Museums and Cathedrals for safety, for exhibition to aid the Relief Fund. The general comment in art circles on this plan is, that while it is possible of accomplishment it is rather chimerical.

For the benefit of promoters of art or other benefit sales during the war it may be said that it is apparently unwise to arrange an exhibition and following sale, composed of or containing art works or articles on which their owners have placed a price limit, unless such "reservation," as is the case in the "50-50" art sale now in progress in Mrs. Whitney's studio, is frankly stated in the announcements, and in the preliminary newspaper stories of said sales. The Catalog of the Plaza and Clarke Auction Room sale detailed the "Reserved" works—those in other words, which could only bring to the fund any amount over the limit set by their owners, but it was

(Continued on page 2, Column 4)



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TRIAD  
F. S. Church

Owned by Mr. C. L. Freer of Detroit

Mr. Nelson and his fellow-workers in this exhibition are to be congratulated on the result, and especially for the full and complete report now made. The New York public have been invited and are being invited to support so many benefits, art and otherwise, for war sufferers that the promoters of such benefits should be careful to give detailed and clear reports of the financial results of such benefits. There were no "reservations" on the art works offered at the Nelson War Benefit exhibition, every artist having donated his work or works outright for the benefit of the cause.

## CHICAGO BUYS ITS PICTURES.

The committee for the encouragement of local art in Chicago has bought for the \$2,500 appropriated, 3 works out of the 26 left, after 374 had been eliminated.

The artists patriotically reduced their prices so that the fund could be made to go far as possible. The works purchased are oils. Marie Lokke, "At the Old Pier, Provincetown;" O. D. Grover, "Venice;" Amy Adams' "Study;" Anna L. Stacey, "A Vista from Bruges, Pont de Leon;" Karl A. Buehr, "Beatrice;" F. C. Peyraud, "Twilight;" Eugenie Fish Glaman, "The Old Sheepfold;" Louis Ritman, "Hollyhocks," and Harry Engle, "Lynne Road." Watercolors: Albert Fleury, "Michigan Ave.;" Gustave Baumann, "Granny's Garden," etching: R. Pearson, "Winter in Jackson Park," and sculpture, Emil Zettler, "Bust of a Child."

## SCARAB CLUB PRIZES.

The prize winners at the annual Scarab Club exhibition at the Detroit Museum are as follows:

Herman Rolshoven prize, for the best figure, Roy C. Gamble, "Portrait of Helen Church," first Scarab Hopkin prize for the best oil of the year, "Arthur L. Jaeger, "Idle Moments," second prize, Mr. Gamble, "The Morning Wash," D. M. Ferry, Jr., prize for best landscape by a Michigan artist, Henry Kruger, "Hill of Wheat," Julius Rolshoven prize for a head in oil, Roman Kryzanowski, a portrait of himself, Scarab Hopkin first prize for sculpture, Elizabeth Palmer Bradford, second prize, Giuseppe Catalano, Jere C. Hutchins first prize for etchings, Francis P. Paulus, and second prize Charles B. King.

## TO FOLLOW CHICAGO EXAMPLE.

The board of managers of the Maryland Institute on Dec. 14 adopted a petition asking the city government to appropriate annually \$2,500 for the purchase of paintings and sculpture by artists who have lived at least two years in Baltimore.

## CANFIELD ART TO BE SOLD.

The will of Richard A. Canfield, filed Dec. 19, disposes of an estate estimated far in excess of \$1,000,000. The art collections he left will be sold.

Mrs. Hannon, a daughter, gets the bronze statuette "Bacchante," by Macmonnies; the son, Howland, gets a portrait of his father by Whistler, and historical reference libraries.



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#### DESARROIS WOUNDED.

Andre Desarrois a young French art critic who was sent by the French government last Spring to study the Morgan collection at the Metropolitan Museum, has been seriously wounded in France. He wrote an appreciative preface to the exhibit of Messrs. Burroughs and Lawson at the Galerie Levesque in Paris last Summer.

#### AN IDEAL EXHIBITION.

Editor AMERICAN ART NEWS.

Dear Sir:

Robert Henri's recent (December) article in "Arts and Decoration" has elicited some attention from the press and much enthusiastic appreciation among many of the artists. I feel that the idea should be given the very widest publicity and I therefore hope that through your valuable periodical attention may be called to the matter.

Mr. Arthur Hoeber in the "Globe" of Dec. 8 devoted his department to a discussion of the prints made by Mr. Henri and 'exclaimed' a number of criticisms which are perhaps typical of the contrary point of view.

#### Self Judging Groups.

"I will not recapitulate the points made by Mr. Henri or the exceptions taken by Mr. Hoeber, feeling that all those interested in this subject will have already given the article and the criticism a thorough reading.

"It would probably be well for the general reader to state that the plan, opposed as it is to the present scheme in official exhibitions of accepting works on the judgment of one jury, proposes the choosing of confères and juries (self-judging groups) of mutually sympathetic artists of from eight to twelve men, a round of groups to take their turns in the galleries, allotting definite and equally divided space to each group and each exhibitor for a period of one month, all exhibitions to change on the first day of each month for the season of nine months; no judgment or restrictions to be exercised by authority outside of the several groups themselves, except an oversight to the extent of preventing work being shown which might be legally or morally detrimental. Mr. Hoeber raised a loud cry that this is only an extension of the jury system. I wish to point out to Mr. Hoeber and to those who may have hastily agreed with him a number of considerations which they have either missed in Mr. Henri's original article or on which the author may not have sufficiently dwelt.

#### Many Schools of Thought.

"There are in New York today, and this is a phenomenon which is ever and always present throughout the world, many groups and schools of thought, many distinct and independent individuals among whom philosophy, technique, point of view, and sympathies are either diametrically opposed or at least for all working purposes come pretty close to being so.

"The National Academy of Design and many artists, not of the academy, are complaining and have been complaining for years that there is no adequate building devoted to the purpose of showing the works of American artists to the public of New York City. There is warm feeling that such a building should be erected and there is warm feeling in many quarters that it should, when erected, be better managed than our academy or any other academy has hitherto shown itself capable of managing such undertakings. This feeling has apparently been sufficient to prevent the academy's acquisition of its longed-for public concessions.

#### Mutually Distinctive Juries.

"Is it not obvious to all that any jury voting on the majority principle, if composed of men of diametrically opposite philosophies or taste, will be a mutually destructive one if equally divided? Artists are usually men of too much independent initiative for such an absolute condition to arise, but I have seen juries often approximate this condition. Some pictures will pass which are weak in every direction, but please everybody a little. The things about which the majority enthuse are accepted often with acclaim, but many works about which the majority have no understanding and which please the minority immensely are rejected, or, if you wish to quibble, 'left unhung.' It is also most important to remember that juries are selected and therefore colored by a more or less circumscribed body of men, and these considerations are, of course, based on the possibility that men of widely differing tendencies are able at all to find themselves elected to serve on such juries. Institutions are eternally offering the sop to radical men by appointing a useless minority to serve on juries always dominated by more or less back water standards.

"In my experience as an artist I look back on my own judgments of pictures with an enlightening interest. The meeting with men and with pictures, the opening up of new points of view, the discoveries of new techniques, the making acquaintance with more and more of the old masters, the suggestions and philosophies which I have come in contact with, have caused me to discover great beauty in certain things which hitherto I had failed to get. My outlook is continually changing. Many artists speak of a certain 'high standard,' but since they all fail to agree on what the standard is based it consequently does not exist. And I for one do not believe that any such standard can ever be fixed, even temporarily or in any definite idiom.

"All artists are in differing stages of development, some in one direction, others in other directions, some far away, many rather close at hand; but the important fact is this, that with many roads to follow and infinite trails to be cut, many are not taken and no man can follow them all. One body of men, one official jury, will therefore never succeed even in approximating a just presentation of contemporary painting. Some other plan must be arrived at if we are to see represented in a fair mart under

democratic conditions and under public or semi-public patronage the serious work of the artists of the day.

#### Henri Scheme Simple.

"Mr. Henri's scheme is simple, and it has been put to the test and found to run smoothly and with a delightful freedom. At the MacDowell Club large numbers of artists have annually selected and been selected by mutual admirers in the formation of small, congenial groups and have hung what they themselves thought best after a thorough acquaintance with the work. Freedom has proved itself again. The exhibitions have been interesting in the extreme on certain occasions, the occasions differing, of course, with different people. Three objections which have been found in this 'trial' gallery, and which have kept it from being an astounding success, are objections which disappear with the blossoming of the plan on a larger scale. I refer to there being but one room, with the consequent feeling of the prospective visitor that as the gallery usually only presents one kind of thing at a time, it may or may not be the kind in which, for the visitor, interest may lie, and unless favorably familiar with the personnel of the group, in whole or in part, a visit is not attempted.

"In the next place, many artists who carry the 'official' stamp of approval in the shape of honors, prizes, and easy acceptance do not care to show outside the glamour of officialdom or in galleries not devoted for the time to their personal glory and aggrandizement.

"The third objection is merely the practical one of artificial light necessary in the MacDowell Club rooms.

"A democratic public market place, such as is needed in this and every city for works of art, must not be entailed by official gentlemen who happen to work their way into positions of power and paternalism. Mr. Henri's plan is exceedingly 'efficient' in the immensely enlarged opportunities of space, time, and numbers of artists given a showing, even if buildings already available were put to this use. It strikes the balance which we eternally seek between liberty and license, of freedom with restrictions. It is a plan which I recommend to the exhaustive consideration of all men interested in getting as big a slice right here and now of the 'perfect state,' or of Mr. Hoeber's 'millennium,' which that gentleman feels rather hopeless about.

#### Writer's Jury Experience.

"During the last two weeks I have served on four juries in three different cities, selecting works for our national exhibitions and the Panama Fair. I have seen things I liked immensely go down and out and things I disliked immensely accepted with applause. I am not a rare and strange individual; at least I find myself continually elected to such duties—fighting for what I believe in technically, or philosophically blurring out opinions, making enemies thereby; trying to push what I feel is important, making quick judgments under the rush of necessity—judgments I would often change had I better acquaintance with some of the hastily seen things—the whole business a helter-skelter of hit and miss, each man with definite or indefinite prejudices and limited understanding.

"This is all unnecessary, not to say witless; so witless, in fact, that many of our most important and distinguished painters feel either disinclined to send or refuse on principle.

"Time is needed to estimate any work of art.

"Space is needed to show any work of art.

"Congenial company is essential in the hanging of pictures together. Freedom is necessary for the development of all art: freedom to create and freedom to show.

#### "Places in the Sun."

"It is not an answer that radicals and unique men may have the most open opportunities in private galleries. In a public institution all earnest men have an equal right to 'places in the sun,' and we all have a right and should have a desire to see the works of all men there. I do not believe that there will be any genius so rare that he cannot find seven disciples. This we may call the only restriction, although there is another and most important restriction not in the rules proposed. It is a fact of human nature that the mediocre or commercial person is never anxious to show with his kind, but eternally seeks the reflected light of those 'higher up.' There would be, therefore, the strongest retard put upon the works of mediocrity by the sheer weight of opinion, small groups of artists taking their turn with the public, a carefully considered choice of confères and of works.

"To galleries run on such a plan known quantities would attract their crowds, unknown quantities would attract the curious, the interested and the studious. Today every one knows what to expect in an academy exhibition or in an armory show. In a public institution devoted to art both should be under one roof, with room, equal opportunities and a beautiful showing for every applicant, a place of constantly renewed and always varied interest, to which there would be no limit but the size of the building, which, when figures are consulted, proves surprisingly small for the undertaking suggested.

#### MacDowell Club's Record.

"In a gallery about forty by sixty feet, the MacDowell Club exhibitions, changed every two weeks for a period of eight months, show approximately 1,300 works by 216 artists. With six galleries of this size and the time for each group extended to one month for the season of eight, 576 artists showing 3,456 works (room for six large canvases or more smaller ones to each) would be given place. This is hardly more than the present area where the academy exhibitions are held, if as much; but, of course, we

re confining ourselves to a consideration of painting only.

"Finally, again, and most important of points, although, as Mr. Hoeber states, the jury system remains, it is a jury selected by the artist himself and, in addition, the artist retains the right and the opportunity of having a definite oversight in the hanging and display of his works. This plan works without friction, without envy, without malice, or politics.

"GEORGE BELLOWS, N. A."

New York, Dec. 23.

#### ECHO OF LYME'S MERRY WAR?

There is much amused comment in the studios over the real or fancied connection of the hanging of the works sent the current Winter Academy by Will S. Foote and W. S. Robinson in comparatively poor places in the Fine Arts Galleries, and the "merry war" which raged in the artist colony at Lyme, Conn. last summer, over the proposed new art building—the planning of which has now been put over, owing to this controversy.

It is whispered that this merry war raged around the devoted head of one Thomas Ball, beloved of Jules Turcas, who is, in turn, beloved of Gifford Beal, who is, in turn, on the Academy Hanging Committee of three. As it is said, Messrs. Foote and Robinson were inimical to Mr. Ball in the Lyme controversy some artists draw the conclusion that their works suffered in consequence, through the Ball-Turcas-Beal connection. The story as told, while rather a far fetched, is a good one. But "Can such passions dwell in Celestial (Lyme) minds?"

#### WAR KEEPS PICTURE HERE.

Mr. Faris C. Pitt of Baltimore, who recently sold a large corporation picture by Pieter Van Lint (1609-1690), "The Antwerp Guild of 1649," has been unable to deliver the work on account of the war.

#### ARTISTS' SALE DISAPPOINTS.

(Continued from page 1)

noticeable that, with very few exceptions, even the few bidders at the Plaza sale would not meet this limit price, and so the works were monotonously withdrawn with the depressing announcement of "Passed." Mr. Partridge himself announced at the Tuesday evening sale that "It was not a forced one and no works would be sold unless they reached their proper value," and this seemingly discouraged bidding.

There can be no possible reflection on the motives of the worthy people who organized and managed the exhibition and sale and some of whom, notably Mrs. Partridge, labored earnestly for its success, or in its disappointing result, and it may be that a tidy sum for the needy Belgian and French artists may yet be realized by the disposal of the works left over, at private sale—but it is the province and duty of an independent chronicler of art news to tell the truth, and the truth is that the sale was a sad disappointment to those who had expected much from it.

#### ART IN AMERICA

AN ILLUSTRATED BI-MONTHLY MAGAZINE

DECEMBER, MCMXIV  
VOLUME III, NUMBER I

ART IN AMERICA is the only periodical in this country devoted to the scientific study and criticism of ancient and modern art.

THE GREATEST LIVING AUTHORITIES upon art are numbered among its contributors, including Bernhard Berenson, Dr. Wilhelm Bode, Prof. Oswald Siren, Wilhelm R. Valentiner, W. Roberts, Dr. Max J. Friedlander, Jean Guiffrey, Dr. A. Breidius, Frank Jewett Mather, Jr. Valerian Von Loga, Allan Marquand, George A. Simonson, Kenyon Cox, R. Langton Douglas and others.

ATTRACTIVELY ILLUSTRATED articles upon American, Chinese, Dutch, English, French, Italian, Japanese and Spanish art have been published during the past year, including papers devoted to Drawings, Paintings, Ceramics, Sculpture, Glass, Tapestry, etc.

AMERICAN ART will receive particular attention during the coming year. The Landscape of Homer Dodge Martin, Maiolica in America and American Samplers are among the titles of forthcoming articles.

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## LONDON LETTER.

December 16, 1914.

The current exhibition of The New English Art Club shows that already the spirit of the times is being mirrored in contemporary art and that artists from whom we should least have expected it, are beginning to assume a martial manner. Those who have grown familiar with the somewhat decadent subjects which have hitherto seemed to appeal to Walter Sickert to the exclusion of all else, will find much to surprise them in his "Soldiers of King Albert The Ready," for it shows a comprehension and sympathy with a phase of life which they might well have supposed to have hardly come within his sphere.

This is no mere catalog of uniforms, no literary account of some harrowing or blood-curdling incident, calculated either to stir the emotions or to arouse a sense of dramatic horror, but a piece of realism, touching in its simplicity and a personal commentary on the heroic aspect of a common phase of military life. This moving picture of two common troopers is something more than a mere pictorial achievement; it is infinitely more valuable as a suggestion of the power that lies behind and which will no doubt eventually make of Mr. Sickert an artist worthy to rank with the great military painters of France who, while putting on one side the externals of warfare, have given us its soul and true inwardness. Some clever work is contributed by Wm. Orpen and a particularly fine landscape is sent by C. J. Holmes.

## Planning Greater London.

Although the present is hardly a time in which to set on foot plans for the architectural improvement of London, there is much to be said in favor of the scheme suggested by the London Society for planning a "Greater London," on the lines of other great capitals which have been the outcome of design rather than, as in the case of our own metropolis, of chance. Naturally one has just now the advantage of being able to draw upon the services of many leading architects, surveyors, and artists who, owing to the war, find themselves comparatively inactive and whose co-operation in a matter of this kind would, to a large extent guarantee its success. The Earl of Plymouth is taking an active part in the scheme and it is his object to evolve a memorial in a regenerated London which will form a fitting commemoration of the crisis we are passing through. Whatever plan may eventually be formulated it is sincerely to be hoped that those responsible will not fail to give due weight to the fact that London owes the major part of her charm to her having grown up irregularly and in a haphazard way, and that a series of regular streets and boulevards and of uniform shops and buildings would do away with her individuality and negative her attractions. But so far as the improvements make for more efficient lighting and sanitation, there is nothing to be urged against them.

## Stuart—Not Beechey.

The claim made by Mr. Charles H. Hart of Philadelphia that the delightful portrait of Mrs. Siddons, presented to the National Portrait Gallery in 1858 by Mr. Delane of "The Times" was by Gilbert Stuart and not by Beechey, as was believed, seems to have been accepted by the authorities for the name of the artist inscribed on the frame has now been altered from Beechey to Stuart. As was pointed out by Mr. Hart, there is no record of the great actress ever having sat to Beechey, whereas she is recorded as having sat to Stuart, and as all trace of the latter's portrait has been lost, there is every reason to suppose that this is the one. It is distinctly in "American Stuart's" style and is probably that sold for two guineas in London in 1829.

The death of Charles Sainton, which is announced from New York, removes one of the best artists in silver-point from our midst. His "one-man" shows invariably drew together all the leading art-lovers in town, for the delicacy and charm of his work appealed to persons of the most widely differing tastes.

The sale rooms still remain quiet, though several sales of minor importance, have taken place from time to time. Thus, Puttick & Simpson's were recently occupied with a sale of Baxter color-prints, while Messrs. Hodgson announce a sale of 17th and 18th century bound books. War loans as well as art sales go to prove that there is no lack of money in the country just now, and that spending is steadily tending to regain the normal, though large disbursements may be looked for in vain.

L. G. S.

## BOSTON.

The habitually genial critic of the "Transcript" appears to have been driven almost to desperation by the collection of Colonial and imitation relics now on view at the Art Club and which will later adorn the Massachusetts building at the Panama-Pacific Exposition, and frees his mind as follows:

"One has a vast deal of esteem for Copley and Stuart and a good deal of respect for some of the people they painted, and a proper degree of awe with regard to the Colonial Dames of America, but in spite of these sentiments, we must say that this is rather a depressing exhibition. No doubt the Colonial Dames did the best they could and 'angels could do no more,' but we do not value copies very highly, even when they are good copies, and to say that some copies are not good is to put it very mildly. We hope the San Francisco people will not form their judgment of our early American portrait painters on the basis of the evidence afforded by this collection of copies." He further comments caustically on the naïveté which affixed labels to the aforesaid copies, giving in much detail the 'name and descent and titles to distinction of the sitter, without a single mention of the name of the artist who painted the original.'

The Colonial Dames may take comfort, however, for the critic of another daily says that these works will serve their purpose admirably, and are as good as better things would be by way of wall furnishings.

The St. Botolph Club is offering a collection of portraits, decorations, sketches for decorations, studies, drawings and photographs of completed decorations by Kenyon Cox. Among the portraits that of Maxfield Parrish is sure to attract attention because of its remarkable interpretation of character. The others, 4 in number, are all strong in their grasp of the sitter's personality. Mr. Cox has a style in decorative work which is positive and commands respect, although frequently harsh in color and over-academic in general treatment; however, his work is in refreshing contrast to much so-called modern decoration by reason of its self-subordination to the architecture of which it forms a part and its carefully balanced design. Rich and royal in color are the studies for the mosaics in the dome of the Wisconsin State Capitol and the figures typifying "Justice," "Government," "Legislation" and "Liberty," are all extremely fine.

The Corcoran Gallery has just purchased Philip Hale's recent work, "A Portrait," the canvas which received a medal at the Art Institute Exhibition a few weeks ago. This painting shows an attractive young woman in gay furs, big muff held close to the face, the background light grey. The face is delightfully seen in a high key, the fresh color agreeable, offset by the dark note of a dark hat which nearly surrounds.

John Doe.

## BALTIMORE.

Albert Rosenthal, of Philadelphia, is holding an exhibition at the Peabody Galleries of 24 canvases, among which are strong portraits of Chief Justice White, the late Judge Lurton, associate justice of the Supreme Court, Judge W. W. Wiltbank, Dr. J. C. Morris, Edward Biddle and Faris C. Pitt, the Baltimore art dealer.

The greater number of the paintings are portraits and portrait studies of women, all charming works, revealing Mr. Rosenthal's brilliant, facile style and his resourcefulness as a colorist, to excellent advantage.

On the other side of the gallery there is an exhibition by seven Baltimore women: Mmes. Florence Hochschild Austrian, Nicholas G. Penniman and Misses Margaret Wood, Lillian Giffin, Eleanor Hurd and Bertha Swindell.

Five Baltimore artists have work hung in the current Corcoran Gallery display, Washington. They are Maude Drein Bryant, whose paintings are now shown at the Folsom Galleries, N. Y., Mary Kremelberg, Camelia Whitehurst, Marie de Ford Keller and Everett Lloyd Bryant. Mrs. Bryant has three canvases in the show and Mr. Bryant, her husband, has two. Both make a specialty of decorative flower pieces and landscapes.

Miss Keller sent her portrait of Dr. Samuel C. Chew, Miss Whitehurst, her "Easter Morning," and Miss Kremelberg, her "Mother and Child."

Two sculptures by William Henry Rinehart were purchased for the Peabody collection at the N. M. Matthews' sale, a few days ago. The subjects are "Marbles," "Night" and "Morning." The collection contains several beautiful works by Rinehart, including his chef d'oeuvre, "Clytie."

The nineteenth exhibition of the Baltimore Watercolor Club will be held at the Peabody Gallery Jan. 8-28. Exhibits will be received Jan. 2.

W. W. B.

## EXHIBITIONS NOW ON

## Black and Whites at the Century.

Most attractive is the display of works in black and white by members of the Century Club, 7 West 43 St., which continues to Jan. 4. G. W. Breck signs some capital Washington portraits in crayon and pencil, one of Sen. Morgan, and G. H. Smillie attractive pencil sketches with Italian and American subjects. F. Hopkinson Smith, among other charcoals, has one where the quality of Venetian marble steps is reproduced by remarkably clever use of the gray paper and Chinese white. W. H. Lippincott signs some delightful drawings and etchings, some going as far back as 1880. H. Bolton Jones is represented by excellent landscapes and Francis C. Jones by charming full and half nudes. Robert F. Bloodgood has fine bird etchings and J. Alden Weir excellent pencil drawings and a quite remarkable study of a feather. C. T. Chapman is at his best in pen, wash and etched marines. Carroll Beckwith has attractive drawings and Frederick Diemann striking drawings and etchings. Others represented are Messrs. Walton, Henry, Hinton, Rogers and A. C. Morgan.

## Cubists at the Carroll Galleries.

Cubism and curliculism are rampant at the Carroll Galleries, 9 East 44 St., where the First Exhibition of Works by contemporary French artists is on to Jan. 2. The very clever group of gentlemen who extract the unlovely from the nude with great skill and suggest it with blobs, sweeps and scratches, and represent nature in human form and landscape, as a bibulous struggle of cubes and curved surfaces with prisms and planes, are in fine spirits and full force. There is no doubt of the abilities of MM. Cros, Derain, Dufy, De la Fresnaye, Gleizes, Picasso, De Segonzac, Seurat, Signac and Villon among others, while works of curious interest and strong technique are Duchamp-Villon's "Study for a Statue," a drawing, Villon's study in planes, "A Young Woman," an etching, and De la Fresnaye's fine "Female Figure," in pen and ink. Much of the rest is a mixture that looks like a cross between the drawings of those who have lost their minds and those who have not yet got them.

## Works by George Inness, Jr.

George Inness, Jr., has taken a studio at 366 Fifth Ave., where he is holding an exhibition of some twenty recent canvases, through Jan. 1. The display includes landscapes, animal and figure subjects. Several brilliant sunsets, are full of the dramatic and poetic qualities which characterize his work, and there is a winter landscape with well-painted snow that reveals the artist's intimate knowledge of nature which he interprets with rare poetic feeling. "After a Storm," a summer landscape is faithfully rendered, and there is a sheep picture that is also a thoroughly successful work. The other examples shown are equally interesting.

After the exhibition closes here it will be shown during the month of Jan. at the Montclair, N. J., Museum.

## Christmas-tide Pictures.

Pictures by old masters, with subjects pertaining to the Christmas season, are on view through the holidays at the Ehrich Galleries, 707 Fifth Ave. There is a distinguished "Madonna and Child," by Raphaelino Del Garbo and an interesting triptych by Henri Met de Bles, including a "Nativity," an "Adoration of the Kings," and a "Flight into Egypt." A "Madonna and Child" is much to the credit of Marco Belli, while another is from the facile brush of Joost Van Cleef. The master of Frankfurt and Marco Palmezzano picture the Holy Mother and Child with saints, while others represented are Morales, Naldini, Piazza, Van Scorel and Van der Neyden to whom is attributed an "Adoration of the Shepherds."

## Impressionist Flower Pieces.

There is now on view to Dec. 30 at the Folsom Galleries, a collection of 16 most interesting oils which are Maude Drein Bryant's impressionist exploitations of picturesquely arranged groups of flowers and porcelains with the introduction of a figure in the case of "The Antique Teapot" and "The Dreamer," and three landscapes called

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"Druid Lake," "The Hillside House," and "The Dormer Window." The color is good and the handling vigorous. Cornelia C. F. Brown shows in an adjoining gallery some interesting Spanish figure studies.

## MRS. WHITNEY'S "50-50" SALES.

Mrs. Harry Payne Whitney's "50-50" sale for the benefit of the American Ambulance Hospital, at her studios, 8 W. 8 St., has been a great success. Several thousand dollars has been realized. Mrs. Arthur Scott Burden purchased "The Dance of the Wind," and Mrs. Payne Whitney "The Dance of the Nymphs."

Among the contributing artists and their examples donated are Ernest Lawson, who gives a landscape, "The First Snow"; George Bellows, with his "War Ships on the Hudson"; Van Dearing Perrine, with his "Looking Across the Bay"; A. L. Groll, with an "Arizona Desert," and D. Putnam Brinley, with his "Salt Ships at Gloucester."

Allen Tucker sends "Veils of Spring"; Paul Cornoyer, a river scene; Randall Davey, "Rocks and Sea," Miss Lillian Genth, "The Coming of Spring"; Irving R. Wiles, "The Brunette"; Frank de Havei, "Mamaroneck Lake"; F. Hopkinson Smith, "The Gleaners"; Charles Bittering, "Alone"; Eli Harvey, "Jardin du Luxembourg"; Blendon R. Campbell, "Macdougall Alley"; Jonas Lie, "The Golden Age"; Colin Campbell Cooper, "Lanternberg on the Rhine"; E. W. Deming, "The Challenge"; Arthur Hoeber, "Moonrise"; Robert Chanler, "Hopi Snake Dance"; Miss Cecilia Beaux, a drawing, "Head of a Man," and Arthur E. Davies, three drawings of figures.

Miss Anne Goldthwaite sends "Courtyard of Hotel"; Henry Fitch Taylor, "The Trail of Jack Frost," and William Zorach a "Landscape."

Among the sculptures are "The Tortoise Boy" and "Young Pan," by Janet Scudder; "The Debutante," by Herbert Adams; "Indian Pony," by James E. Fraser; "The Sleeping Nymph"; Paul Manship, "Laughing Girl," by Victor Salvatore; "Bubbles," by A. St. Leger Eberle, and there are works by Chester Beach, Isador Konti, Mrs. Annette Saint Gaudens and the late Louis Saint Gaudens.

The drawings include the original black and white of Melvina Hoffman's Pavlova poster.

## LASZLO DENOUNCED AT HOME.

The press and public of Hungary feel bitterly toward Philip Alexius Laszlo de Lombas, the most eminent portrait painter of the country, because since the beginning of the war he has become a British citizen. His three oils have been taken from the walls of the Buda-Pesth Museum. These are the portraits of Pope Leo XIII, of the former German imperial chancellor, Prince Hohenecho, and of Bishop Fraknoi. The "Pesther Lloyd" says:

"Philip Laszlo, who owes his name, his fame and the origin of his wealth to Hungary, renounces his birthright at a time when his country has to fight for its existence. He leaves us to enter the ranks of our worst enemy, of those whose fault it is that this cruel war has to be fought. He has betrayed his country in the moment of extreme peril and sides with those who offer him gold."

"Philip Laszlo, whom we were proud to call a Hungarian artist, has ceased to exist for Hungary. Hereafter we shall not think of him as a Hungarian nor as an artist. We are turning his pictures out of our galleries, where we honor the works of Lavery, Sauter and Lawrence. Out with the renegade!"

## RODINS FOR BELGIAN RELIEF.

Loie Fuller left Paris Dec. 11 with sculptures by Rodin and Riviere, which she is to auction at the Panama-Pacific Exposition for the benefit of French and Belgian war charities. Learning that she was to visit San Francisco, Rodin asked Miss Fuller to dispose of several of his best works, the proceeds to go to the French Red Cross, while the widow of the other sculptor gave her all of his works remaining in her possession to be sold for the benefit of the Belgian refugees.



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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## MACDOWELL JURY SYSTEM.

The interesting letter from George Bellows, the artist, which we publish elsewhere in this issue, in advocacy of Robert Henri's recently announced plan for the substitution of a series of successive group exhibitions, the members of each group exhibiting to act as their own jurors—for the present system of juries still in vogue in the large American art institutions which hold regular exhibitions—will be read with interest by not only artists, but collectors and art lovers and further carries on the controversy which Mr. Henri started.

This group Jury idea was originated by Mr. Henri three years ago at the opening of the gallery of the MacDowell Club in this city, and seems to have worked well in that comparatively small show place. As Mr. Bellows well says, however, the system should be expanded to a Democratic

public market place for works of art and tried out on a larger scale.

Mr. Bellows writes as forcefully as he paints and his good letter, following Mr. Henri's good article, will stir up the dry bones in this not over lively art season. We welcome other expressions of opinion on this subject so important to American art interests.

## AS THE YEAR CLOSURES.

The closing days of this fateful year bring many reflections of a new nature. Never in the memory of the oldest living artist, collector or dealer has a year brought such a complete reversal and upheaval of the very nature of things in the world of art as that which is now passing.

While the fact that art is more or less a luxury, and that the artist and dealer, in particular, are dependent upon the vicissitudes of the commercial world—there has been some market for the wares of the artist and dealer, some activities that produced, not only interest, but needed revenue, in all the years of the past two centuries, in Europe at least. It has taken the breaking out and continuance of the long-feared "Armageddon," with its earthquake effect upon the financial markets of the world, to destroy the long-cherished belief that art is always in demand, although "Kings and Thrones may perish."

The paralysis, for it can be rightly given no other name, that came to the art world in early August last, and from which it is now only slowly recovering, was so utterly unexpected that it is still difficult to realize.

But, as the weeks pass and sober, second thought comes to those whose livelihood depends upon the art market—it is beginning to be realized that art will some day come again into its own, and that when the great conflict shall have ended, those who have been able to endure, dealers who have kept their business alive, artists who have painted or worked bravely on, and collectors who have not become dismayed and unwisely sacrificed what of their belongings they could find purchasers for, will reap a deserved harvest. The really valuable works of old and living artists will appreciate, not depreciate, in value after the war. Rembrandts, Raphaels and Rubens will not sell for less, but more, in days to come, and those living artists whose work is good will find a better demand for it in future.

The minds of men will turn quickly with the coming of Peace, from the too long contemplation of the horrors and sadness that the war has brought, and there will be an art as well as a spiritual uplifting, which will create a desire for the beautiful.

"All passes—Art alone  
Enduring stays with us  
The bust outlasts the Throne  
The Coin-Tiberius."

## CHRISTMAS (1862-1914)

The following now, alas, almost forgotten verses, were written by Longfellow in the darkest hours (from the Northern or Union viewpoint) of the Civil war—those of the closing days of 1862.

It seems to the ART NEWS that the

verses are almost psychologically appropriate to this Christmastide of 1914.

## CHRISTMAS BELLS.

I heard the bells on Christmas Day  
Their old familiar carols play,  
And wild and sweet  
The words repeat  
Of Peace on earth, good-will to men.

And thought how, as the day had come  
The belfries of all Christendom,  
Had rolled along  
The unbroken song  
Of Peace on earth, good-will to men.

'Till ringing, singing on its way  
The world revolved from night to day,  
A voice, a chime,  
A chant sublime  
Of Peace on earth, good-will to men.

Then from each black, accursed mouth  
The cannon thundered in the South,  
And with the sound  
The carols drowned  
Of Peace on earth, good-will to men.

It was as if an earthquake rent  
The hearth-stones of a continent,  
And made forlorn  
The households born  
Of Peace on earth, good-will to men.

And in despair I bowed my head,  
'There is no peace on earth, I said,  
'For hate is strong  
'and mocks the song  
'Of Peace on earth, good-will to men.'

Then pealed the bells more loud and deep  
God is not dead, nor doth he sleep,  
The Wrong shall fail,  
The Right prevail,  
With Peace on earth, good-will to men.

## CORRESPONDENCE

## France, Mother of the Arts.

To the Editor of the  
AMERICAN ART NEWS.

A new era for France is about to begin. The darkest hour precedes dawn, and while Germany proclaims "Finis Galliae," instead of being stricken off the map of Europe, France will continue for centuries to come, to give birth to writers, to artists and to soldiers.

But if Europe wants to enjoy an era of peace and prosperity, the German Empire must be broken up, and after the first great defeats that the Allies will now, soon inflict upon it, it will not take more than a flick of the finger for the old dislike of the German southern states for Prussia to revive, and therefore to upset the whole edifice of the German Empire.

That edifice is no more the fatherland of Goethe, of Lessing, of Schiller and Kant, but the Germany of Bismarck. May it perish forever.

It is responsible for the destruction of the University of Louvain and of the Cathedral of Rheims, and still the Bismarckian Germany ought to have respected and understood such glorious monuments of the best Gothic art, when their own is the sparkling radiation of the great civilization of France in the 12th and 13th centuries.

The Cathedral of Rheims was more than a Church, it was the Parthenon of Christ, the symbol of a world already 20 centuries old, one of the most magnificent monuments of Christianity, and its perfect beauty and incomparable majesty were greater than all the edifices of reality or dream. What William the second has destroyed in 1914, Marshal von Moltke respected in 1870. During the eight days that he occupied Rheims, he went daily inside the Cathedral, ending his visits always by a station in front of the Rose Window of the portal. He sat often in the chapel of the Cardinal, and gazing at the admirable stain-glass, with the most harmonious light glaring through it, the great tactician seemed to be lost in religious contemplation, his mind wandering far away from his bloody visions, absorbed by such a spectacle of perfection.

The vandals of 1914, who have pointed their guns on the monument which aroused in 1870 the admiration and respect of their great general, prove to what extent, conceit and pride, have corrupted whatever their race may have once possessed of idealism. It is fair to add that German idealism, praised too much by Madame de Stael, was due to the influence of the French ideas in the 17th and 18th centuries, which raised Germany far above itself, when it became cosmopolitan and therefore humanitarian.

The marvelous cathedral of Rheims is no more, and like Attila, supreme chief of the Huns in the fifth century, Kaiser William can, in the twentieth century, also truthfully say: "Ego sum flagitium Dei."

Edouard Brandus.

Paris, Nov. 20, 1914.

## News from the Trenches.

Editor AMERICAN ART NEWS.

Dear Sir:

My many American friends I have not forgotten and I often regret I will not see them as long as this war keeps going. However, I think of you all a good big lot and remain just as interested in art matters as ever. Please give my greetings through your valuable journal to my many artist friends and accept for yourself my best wishes and remembrances.

Sincerely yours,

Edouard Ziegler.

France (Name of place deleted by Censor)  
Nov. 28, 1914.

## OBITUARY.

## Charles H. Rutan.

Charles H. Rutan, 63 years old, of the architectural firm of Shepley, Rutan & Coolidge of Boston and Chicago died Dec. 17 at his home in Brookline. Mr. Rutan was born at Newark, and became associated with Gambrell & Richardson, New York architects, with whom he remained until 1878. Then Mr. Richardson moved to Brookline, and Mr. Rutan went with him. In 1886 he formed a partnership with George F. Shepley and Charles A. Coolidge. Mr. Rutan was a member of the Boston Society of Architects, the American Institute of Architects and was a trustee of the Constantinople College. His wife and two daughters survive him.

## Daniel Parish.

Daniel Parish, seventy-three years old, died in Roosevelt Hospital Dec. 17, following a fall two weeks before.

Mr. Parish was born in this city in 1841, and in his early life started a collection of antiques, curios and old coins, and up to the time of his death had a very large collection. He was ex-president of the American Numismatic Society and a member of the New York Historical Society. He is survived by his brother, Henry Parish, president of the New York Life Insurance and Trust Company, and two sisters, Misses Susan and Helen.

## Mrs. Walter Crane.

Mrs. Walter Crane, wife of the painter, designer, lecturer and writer, was found dead, Dec. 19, on the railway near Ashford, Kent in England. A coroner's jury rendered a verdict of suicide while temporarily insane. Mrs. Crane was formerly Mary Frances Andrews of Hempstead, Essex. She married Mr. Crane in 1871.

## Albert Gross.

Mr. Albert Gross a member of the firm of Edward Gross, picture publishers at 853 Broadway, died in the railroad station of New Rochelle on Dec. 18, his 43 birthday. He leaves at his home in New Rochelle a widow and young son.

## VALUE OF ANTIQUE BEAUTY.

Somebody bought an "early Greek bottle" in this city a day or two ago for \$125. It may have sold once for an obolus. Its value today is not in itself but in the buyer's curious mind, which discovers precious sualities in it that the maker probably never dreamed of. What are they? Why has this bit of glass, surviving for millenniums through some accident of "falling soft" into a Hellenic kitchen, suddenly acquired an enhanced value of more than 4,000 per cent.—perhaps 1 per cent. a year since it was first blown from Mediterranean sands and ashes of an olive grove? The trite newspaper report of the sale describes it as of dark blue glass with opalescent and silver lights. Does the charm reside in the color and the gleam, which are certainly due to no fine handicraft, but only to the mellowing chemistry of countless ages? Or does it spring from the heroic and hallowed aspect which the fresh, strong youth of the race assumes in the modern imagination? Is it because the men and women who kept essences or perfumes in it were so many generations nearer to the gods and goddesses, the heroes and the sirens of the days before mankind had become altogether of the earth? Probably the buyer would find himself quite unable to account for his appraisal. Perhaps there is somewhere down in his soul the hope that with the vessel, he has bought some immortal inspiration, some distillation from the old Promethean draught of life, imprisoned in the glass and waiting to be the slave of a modern master like the genie in the Arabian tale.—N. Y. Sun.

## PAINTINGS FOR PANAMA.

The Hackley Gallery has loaned to the Panama-Pacific Exposition six oils from its permanent collection. They are Gainsborough's "Sir William Lynch," Hogarth's "Anne, Viscountess Irwin," Beechey's "Mr. Munroe Furgeson," Goya's "Don Juan Jose Perez Mora," Whistler's "A Study in Rose and Brown," and Blakelock's "Ecstasy."



## CHICAGO.

The members of the Artists Guild have made their Fine Arts Shop a veritable treasury of fine art in painting, arts-crafts, and little bronzes. Among the artists represented are Anna L. Stacey, W. M. Clute, Ada W. Schultz, Pauline Palmer, Lucie Hart-rath, Marie Blanke, J. L. Reichmann, Margaret Baker, Ida Peterson, Adolph Schulz, Kate K. van Duzee, Jessie B. Evans, Sarah F. Kline, L. O. Griffith, J. Stacey, Al. Jour-gens, C. A. Herbert, B. F. Glaman, A. E. Albright, Frank Peyrouard, Edward Ertz, Mary Butler, F. M. Pebbles, Flora Leuter, Mary Butler, C. F. Browne, Jeannette Buck-ley, Mary Wetmore, J. S. Wittrup and Wal-ter Ufer.

Carl Werntz, Director of the Academy of Fine Arts, is leading the school's classes in painting winter subjects. Pupils now are transcribing lake-shore landscapes with much success. The post-graduates are ac-complishing skillful work. It will be re-called that this Academy has turned out some successful competitors for the scholar-ship at the American Academy at Rome.

A feature of the week is a Christmas ben-e-fit sale of her paintings for Marion Blake-lock, daughter of the painter, R. A. Blake-lock, who has been insane since 1897. Miss Blakelock's oils recall her father's work. Mr. J. W. Young has six pictures by Marion Blakelock in his galleries, and is calling es-pecial attention to them, and offering them at less than their value in order to alleviate the distress of the Blakelock family. He is making this effort to sell the paintings in response to a letter recently sent him by the young artist. Mr. Young has received a check of \$50 each, and there are prospects of other sales.

The exhibition of stage-craft, at the Art Institute, is an aftermath of the show of picturesque costumes by Leon Bakst, last year. The display illustrates the cosmopol-itan attitude of the Institute towards "art for the public." Messrs. Sam Hume and Arthur Aldis gave addresses on this stage-craft ex-hibition before its opening. Mr. Dudley Crafts Watson, assisted by Mrs. Alfred Em-erson, will give a lecture on "Nature's Moods," as applied to painting, in Full-erton Hall, Art Institute, Jan. 13.

William Pennhallow Henderson and John W. Norton have finished medallions includ-ed in the series for one of the large dining rooms of the La Salle Hotel. The medal-lions are enhanced with heads in the Pom-padour style, with powdered wigs and other "period" significations.

Paintings by Jane Peterson, Charles War-ren Eaton, Robert Vonnoh, Geo. Bellows, Geo. H. Woodbury, etchings by Earl H. Reed, and sculptures by Bessie Potter Von-noh, all in one show, continue to attract visitors at the Institute.

The Austin-Brownes have returned to the city, from a successful exhibition of their work in Milwaukee, to their studio in the Tower Building.

H. Effa Webster.

## HARTFORD.

Trinity College has acquired for its me-morial gallery at Jarvis Hall a portrait of former president George Williamson Smith, painted by Ruel Compton Tuttle. Mr. Tut-tle, has represented the subject in cap and gown, treating the design with marked origi-nality. Other notable portraits in the Trin-ity collection are Montague Flagg's "Pro-fessor Pynchon"; Louis Potter's busts of Professors Pynchon and Luther; C. Noel Flagg's "Henry Keney" and a number of interesting representations of early presi-dents of the college.

A replica of the marble bust of Senator C. C. Cook of Hartford, by F. M. L. Ton-netti of New York, acquired by the French government for the Luxemburg and exhibit-ed last season at the National Academy, will very likely be made for Hartford. Senator Cook was instrumental in securing for the decoration for the Connecticut Supreme Court building the services of the sculptor who has done some of his best work on this commission.

## PHILADELPHIA.

The "Philadelphia Prize," founded by Mr. Edward Bok and to be awarded partly to the artist, and partly to the Academy schools, while somewhat unusual in its con-ditions is nevertheless in its intent and purpose, a step in the right direction towards the stimulation of the popular in-terest in art, as a phase of civic betterment and in the Academy's Annuals as the educational center of such a movement.

The work of leveling the site for the new Municipal Art Museum is still proceeding, but the loan of \$800,000 voted by the people at the last election will not be available for some months yet, as various formalities, advertising among others, must intervene before the money can be touched. Mr. Harrison Morris' generous offer of his holdings of Academy of Fine Arts' stock, apparently still remains to be accepted by the city, and it is to be hoped that some amicable arrangement on this basis may be reached. Mr. Morris in this connection denies absolutely any responsibility for the inexplicable sale, some years ago, of many pictures of the Academy's permanent col-lection, as he was merely a subordinate officer at that time.

While all the items concerning the sale of the works contributed to the Allied Arts Relief Fund Exhibition have not yet been accounted for, it is known that the sum realized will be nearly if not more, than \$5,000. Mr. John Frederick Lewis con-ducted the sale by auction and disposed of a small landscape by Raffaelli for \$300, "Water Garden," by Henry McCarter for \$285, small sketch "World's Fair," by Twachtman for \$225, landscape by R. B. Farley, \$200; L. G. Seyffert's "Dutch-Woman," \$170; "Village in France," E. W. Redfield, \$150; "A Study," by Violet Oakley, \$155; "Colloque Sentimental," by A. Borie, \$115 and the rest of the list at lower prices.

The Christmas Ball Committee of students of the Academy has issued in- vitations for an Egyptian Dance on New Year's evening.

Eugène Castello.

## GRAND RAPIDS.

The Grand Rapids Art Association has recently held an exhibition of oils by Gardner Symons, which emphasized the un-usual versatility of the artist. Among the canvases were marines, painted along the rocky coast of California, the snow-clad Berkshires, brilliant Autumn foliage, delicate Spring wood interiors, and glimpses of quaint St. Ives and its fishing craft.

The Association purchased for its perma-nent collection his large and important canvas "Evening Glow," which received such favorable notice in last Spring's National Academy display.

Mr. Symons paid a brief visit here during his exhibition and left behind him much good advice in regard to a much agitated art museum. At a banquet at the Associa-tion of Commerce, tendered the artist, he spoke strongly in favor of a museum located in the heart of the business district, em-phasizing the fact that it would more than pay for the additional expense of main-tenance by the greatly increased admission receipts. Mr. Symons was emphatic as to the need of the Museum's accessibility.

## WASHINGTON.

That the National Capital is much inter-ested in art, is shown by the fact that at a recent lecture of the National Museum on the decorative arts by Frank Alvah Parsons, there was an attendance of over 800. Richard N. Brooke, principal as well as vice-president of the Society of Washington Artists, recently gave a talk at the Corcoran School on "The Use of the Sketch Book." On Dec. 16, Dr. Christian Brinton gave in the National Museum before the Society of Fine Arts an illustrated lecture on "Contemporary Painting." By special invitation a group of watercolors by the late James Henry Moser is to be shown at the Panama-Pacific Fair. The exhibition of the Society of Washington artists for the benefit of the Belgian suffer-ers was quite a success.

## HANFSTAENGLES IN ENGLAND.

The letter, republished from a London periodical in the ART NEWS of Nov. 14 last, from Mr. Fürst of Hanfstaengl and Co., and which, at the time, appeared to us to betoken courage on the part of that firm, seems to have stirred up, rather than allayed the ire of the English art trade against the house.

A correspondent of the Fine Arts Trade Journal of London, under the heading of "German Bunkum," writes that publication as follows:

"I must emphatically protest against the statement in the letter headed 'No change of Name,' signed by Messrs. H. E. A. Fürst and von Schubaert in last month's Journal, viz., that, because he has a branch in Brit-ain, Franz Hanfstaengl, London, is not 'morally an enemy.' This mischievous state-ment is so palpably ridiculous, that I must apologize for nailing it to the counter; but here and there traders believe these German statements. Franz Hanfstaengl is a Ger-man-owned house relying (with the excep-tion of a few British-produced etchings and watercolors) entirely upon its Ger-man-produced publications. It employs two German-speaking managers of Ger-man birth, as well as other Germans upon its staff, which would doubtless be all German were it not for the language diffi-culty. The twaddle in the letter about 'bind-ing guarantees,' that 'no money will be re-mitted to Germany or Austria during the war is beside the point, which is that we as Britons owe it to our country and ourselves not to help the enemy in any way.

Franz Hanfstaengl, London, is an enemy, Mr. Fürst must have known well, and, see-ing that he and Herr von Schubaert could not have altered the name had they wished, the object of the letter seems vague. Over a month ago, Mr. Fürst circularized the trade with a form by which one might have inferred it a privilege to be allowed to buy German gravures. Those who wished to buy from Hanfstaengl's had to fill up an un-derstanding to pay for what they received—otherwise they would not receive delivery. This circular was obviously the result of the decision that German-owned houses, having branches in this country, like Hanfstaengl's, are 'enemies,' and as such have no locus standi in British law courts, whilst the war lasts. Mr. Fürst is well aware of the fact that 'there is no need for Britons to pay any debts to German-owned houses during the war and that it is very inadvisable to do so.'

"Take the case of Hanfstaengl's, for in-stance. If the British trader pays his Hanfstaengl accounts, he is simply playing into the hands of the Munich headquarters by providing the money which it would other-wise have to find to keep the branch open. Not only that, but he is providing the sinews of war for those forthcoming British-pro-duced publications mentioned by Mr. Fürst, productions brought out, be it noticed, with the idea of providing profit for and main-taining an enemy's firm. Whether the pub-lications be produced in Britain, the U. S. A., or Timbaktu is immaterial; the point to be noted is, they are to benefit an enemy's firm, and, consequently, that enemy's country. Moreover, what is there to prevent Mr. Fürst from sending remittances to Hanfstaengl's New York house, which may be very handy in these critical times? Herren Fürst and Schubaert have brought these re-marks upon themselves and their firm. They must be aware that many of the smaller traders have but a hazy idea of the law in this crisis; that if a certain propor-tion are sufficiently fed up with half truths, in approved German fashion, and threatened with proceedings, they will pay, for the sake of peace. I hear that travellers for German-owned firms have threatened pro-ceedings, and in view of this, and the state-ments in Mr. Fürst's letters, I conceive it but my duty to put the position plainly, even though nine-tenths of the trade are already fully aware of it. Further than that, if these threats by British travellers, on behalf of German firms, continue, I shall deem it my duty to consider naming offenders."

## DETROIT.

The Detroit Museum has just become the possessor of the bronze group "Centaur and Dryad," by Paul Manship. The pur-chase was made through popular subscrip-tion, and the Museum was fortunate enough to secure the original bronze, which was awarded the Helen Foster Barnett prize at the National Academy last year. Of the four replicas made, the Metropolitan Museum has purchased one. The Museum has also received a landscape presented by the estate of Samuel Isham, in accordance with his wishes. The picture was selected for the Museum by Edwin H. Blashfield.

## FRENCH TO DO LINCOLN.

D. C. French, the N. Y. sculptor, was the unanimous choice of the Lincoln Memorial Commission on Dec. 18, to design the bronze statue of Abraham Lincoln to be placed in the Lincoln memorial building in Washington.

## EXHIBITOR AND JUROR.

Mr. Charles Vezin has composed an imaginary dialogue between an exhibitor and a juror of the current National Academy. His dramatis personae discuss the effect of "effectism." The exhibitor com-pares the exhibition picture to the penknife that one sees in the window of a hardware shop, "a foot long and with a hundred blades, good for nothing but exhibition." He compares the experience of the jury to a man who alternates sips of claret with sips of Rhine wine, and follows them up with cognac. He says he painted a "futurist" pic-ture for the Lighthouse of the Blind one day, all in ultra-marine, cadmium and ver-milion, and it took hours to get his retina into a natural condition again. He com-pares the art that comes before the jury to music from trombones, bass drums, brass instruments, flutes, violins, 'cellos, and the human voice, and says that the strings should have their chance in the orchestra.

Mr. Vezin thinks that an exhibition pic-ture is like a social dazzler, charming at a dinner, but impossible and fatiguing in a home. He compares it to the strong man of the vaudeville stage, who can do stunts of strength, but never a good all-day's work. He says that an artist who truly has "punch" is never muscle-bound and that the "four incredibly slender cables of the Brooklyn Bridge are made of the finest piano wire," in order to stand the strain put upon them. These are only a few of the things that he says to the juror, and the main thing is a good bit of constructive criticism. He thinks the jury should appoint a Committee of One to pick out the loud things from the tender and sensitive things, and that the two classes should be judged on separate days, the quiet works first, so that the eyes of the jury could come to them fresh and alive to subtleties.

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**RIGHTS OF MUSEUM TO FUNDS.**

After two years of discussion the question of whether the Detroit Museum of Art is entitled to legally expend the taxpayers' money is to be decided by the courts. If the court decides against the museum, the plans for the construction of a \$1,500,000 art center on Woodward Ave. will fail, and the institution must be turned over to the city if any progress is to be made. Corporation Counsel Lawson contends that the museum is a semi-private institution and not entitled to enjoy municipal appropriations. The suit is to be a friendly one and will be instituted by Judge William L. Carpenter, who will mandamus Controller Engel to pay Assistant Director Clyde Burroughs's salary for the first two weeks in December, the controller having decided to withhold payment. A \$300,000 bond issue for the museum has already been approved by vote of the people.—Detroit Free Press.

**THE JANUARY "CENTURY."**

To the "Century" for January, Mr. Kipling, Max Beerholm and three others contribute stories, J. L. Allen the conclusion of his serial and L. N. Parker a play in verse. W. K. Stone and C. L. Bull, collaborate in writing and illustrating a nature article, A. C. Benson has an essay and E. A. Ross a continuation of his description of South American natives. Estelle Loomis describes the receipt of the declaration of war in Paris, J. H. Robinson the German state of mind and S. P. Orth the French, while E. D. Schoonmaker tells of Russia. There are three poems, and the pictures are by J. Pennell, A. B. Frost, A. Rackham and Anna W. Betts.

**CLEWS-GOELET.**

Henry Clews, Jr., the artist, and Mrs. Elsie Whelen Goelet were married on Dec. 19 at the bride's residence, 8 North Washington Square.

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American Fine Arts Society, 215 West 57 St.—National Academy Winter Exhibition, through Jan. 17, 1915.

Arlington Galleries, 254 Madison Ave.—Exhibition of Woman Painters and Sculptors to Dec. 26.

Berlin Photographic Co., 305 Madison Ave.—Porcelains, by Komroff, and Color Prints from Wood Blocks, by Edna Boies Hopkins.

Carroll Galleries, 9 E. 44 St.—Works by French Modernists, to Jan. 2.

Daniel Gallery, 2 West 47 St.—Small oils by American artists, to Dec. 31.

Ehrich Galleries, 707 Fifth Ave.—Old Masters with Birth of Christ and Kindred Subjects, to Jan. 2. Animal Sculptures by Albert Humphreys. Print Room—The Old Masters of Photography, to Dec. 31.

366 Fifth Ave.—Works by George Inness Jr., to Dec. 31.

Folsom Galleries, 396 Fifth Ave.—Pictures by Maude Drein Bryant, to Dec. 30.

Herter Galleries, 841 Fifth Ave.—Mirza L. Raffy Collection of Antique Persian Faience, Stuffs, Lacquers, Miniatures and MSS.

Katz Galleries, 103 West 74 St.—Thumb-box Sketches by American Artists, to Dec. 31.

Goupil Galleries, 58 West 45 St.—Third Annual Exhibition of Works by the Members of the Society of British Graver Printers in Color, to Dec. 31.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Pastels by Whistler, Old English Prints in color and Audubon's Birds, to Dec. 31.

Kent-Shmavon Galleries, 668 Fifth Ave.—Objects of Ancient Art, Persian Faïences, Manuscripts and Miniatures, Persian, Chinese and Spanish rugs.

Keppel Gallery, 4 East 29 St.—Etchings and Drawings by T. F. Simon, to Jan. 2.

Kouchaki Frères, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

Knoedler Gallery, 556 Fifth Ave.—18 Century Color Prints, to Dec. 31. Early Chinese Paintings, to Dec. 31.

Little Gallery, 15 and 17 East 40 St.—Exhibition of Byrdcliffe Pottery, Rogers Jewelry and Silverware.

Macbeth Galleries, 450 Fifth Ave.—Exhibition of Pictures for a Home, to Dec. 31.

MacDowell Club, 108 West 55 St.—Group exhibition including: Oscar Fehrer, B. J. O. Nordfeldt, P. O'Malley, B. Rasmussen, Bertha Sanders, H. Vance Swope, Harriet S. Vincent, C. L. Wright, to Dec. 27.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—American Paintings, to Dec. 31.

Montross Gallery, 550 Fifth Ave.—Works by Kalail Gibran, to Dec. 31. Works by Bryson Burroughs, Jan. 2-16.

Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—German Association for Culture, to Jan. 15.

Murray Hill Art Galleries, 17 W. 31 St.—First Exhibition of Work by American Painters.

National Arts Club, 119 East 19 St.—National Arts and Crafts, to Dec. 28.

New York Public Library, Print Gallery, (Room 321).—Etchings of 15 Century Artists. Stuart Gallery (Room 316).—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.

—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader. Main Floor—Mr. Isaac N. Seligman's Loan Collection of Washington Irving, MSS., Letters and Portraits.

Photo-Secession Gallery, 291 Fifth Ave.—Works of Picasso and Brague, to Jan. 5.

Pratt Institute Gallery—Landscapes by Gardner Symons, Jan. 5 to Jan. 23.

Mrs. Clarence C. Rice's Studio, 16 W. 56 St.—Exhibition of Pottery from the Durant Kilns.

**CALENDAR AUCTION SALES**

American Art Association—American Art Galleries, Madison Sq. South.—Mr. Thomas B. Clarke's Collection of Antique Chinese Rugs, afternoons of Jan. 6, 7, 8 and 9.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Books from the Library of Mrs. Helen L. Grace of Brookline, Mass., Thursday afternoon, Jan. 7.—Autograph collection of General Horatio C. King, of Brooklyn, Friday afternoon, Jan. 8. Part II of the Joline collection, consisting of English Books and Foreign Autographs, on Exhibition Jan. 9 to sale in five afternoon sessions beginning Jan. 12.—Part II of the Robert Louis Stevenson Collection of Books, Autograph Letters, Manuscripts and Curios from the South Seas, on Exhibition Jan. 16 to sale in three afternoon sessions beginning Jan. 25.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—A collection of noteworthy early English, French and Italian Paintings, Bronzes, Rare Mezzotints, Porcelains, Chippendale and French Furniture and a Library of Rare Books and Fine Bindings consigned by Mrs. Henry B. Hollins of New York, on exhibition from Jan. 1 to sale on afternoons and evenings of Jan. 12-13.—Modern Etchings, Engravings, and Mezzotints printed in color, chiefly the Collection of the late Henry A. Bateman of Baltimore, on exhibition Jan. 7 to sale on the evenings of Jan. 14-15.—Part V of the famous Napoleon collection formed by William J. Latta of Philadelphia, on exhibition Jan. 9 to sale in four afternoon sessions Jan. 19-22.

**AMONG THE DEALERS.**

Mr. I. Simmons, of Lewis and Simmons, 581 Fifth Ave., arrived from London, on the Lusitania. There has just been placed in the window of the gallery a capital 15th century portrait by Van Loo of a French scientist.

Mr. D. K. Kelekian, of the Kelekian Galleries, 709 Fifth Ave., has returned to his Paris establishment from Lausanne, Switzerland.

At the Reinhardt Galleries, 565 Fifth Ave., there are now on view four interesting portraits by old masters. They are a spirited presentation of an English gentleman by Romney, a Dutch gentleman robustly pictured by Van Ceulen, a Dutch lady by Gerard de Vos and "Mrs. Pringle," by Beechey.

Mr. Charles Gardmer of the Galerie Levesque, 109 Faubourg St. Honoré, in Paris, has recently arrived in New York. Mr. De Blives of the gallery is at the front and so are the two porters Gaston and Gregoire.

Messrs. Arnold Seligmann and Emil Rey, lately formed a N. Y. Corporation under the title of Seligmann, Rey & Co., Inc., to succeed the old firm at 7 W. 36 St. They are both in Paris and do not know when they will be able to sail for this country.

**MUSEUM'S NEW PURCHASE.**

The Brooklyn Museum of Fine Arts has recently purchased from Cottier & Co. six oils by Albert Ryder. The subjects are: "Shepherdess," "Autumn's Golden Pathway," "The Waste of Waters in Their Field," "Summer's Fruitful Pasture," "The Moonrise," and "The Grazing Horse." It also has acquired John Sargent's "Summer Idyl." The works will be shown at the exhibition beginning Jan. 4, together with other recent accessions of paintings and works of decorative art.

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33 KASR-EL-NIL - CAIRO**ART AND ARTISTS**

Wm. Otis Swett, Jr. returned from Ogunquit, Me., in late November to his Holbein studio, where he is now holding an exhibition of marines and rock pictures, the result of his Summer's work. The works, of which there are some thirty, include large and small canvases painted in a high key, in pure color. Beautiful iridescent effects combined with life and movement qualify these paintings and it is an interesting and harmonious display. Among the strongest examples are "Jeweled Rocks" convincing and colorful, "Silver Foam" expressing an individual view point, while "Low Tide" "Narrow Cove" and "Bald-head Rock" are all successful.

Edmund Greacen's exhibition of twenty canvases now on at the Toledo Art Museum is meeting with decided success. The display consists of landscapes, garden pictures and figure subjects.

De Cost Smith returned in early December from Idaho Falls, Idaho (where he painted several Indian subjects and landscapes) to his Holbein studio where he is settled for the Winter.

Frederick W. Kost returned last week from Brookhaven, L. I. and is at work in his Holbein studio.

Helen M. Turner's large picture "The Chinese Lantern," now on exhibition at the

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Last day for exhibits.....Jan. 21, 22, 1915  
Exhibition dates.....Feb. 7-27 inclusive

CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn., 5th Annual Exhibition.

Entries by.....Feb. 6, 1915  
Day for receiving works at the gallery.....Feb. 8, 1915  
Closes.....Feb. 15, 1915  
Opens.....Mar. 1, 1915

PANAMA-PACIFIC EXPOSITION—SAN FRANCISCO

Works from San Francisco or vicinity or imported from artists' agents.

"Notice to Agent."

Entries by.....Jan. 5, 1915  
Works received.....Jan. 2, 4 and 5, 1915  
Exposition opens.....Feb. 20, 1915  
Exposition closes.....Dec. 4, 1915

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa., 110 Annual Exhibition.

Entries by.....Jan. 5, 1915  
Limit day for receiving works at the gallery.....Jan. 18, 1915  
Opens.....Feb. 7, 1915  
Closes.....Mar. 28, 1915

Corcoran Gallery, Washington, has been purchased by the Gallery for its permanent collection.

William Funk, who has been painting portraits in London for the past two years has returned to his studio, 143 West 42 St., where he is at work on several portrait commissions. He was recently elected a member of the Munich Academy.

At his studio, 7 West 42 St., Warren Davis has recently completed a number of landscapes, in which he has introduced groups of small nude figures in graceful poses. While different in design from his usual subjects these recent works are, if anything, more beautiful than his charming nudes, with which the art public is familiar, and will prove a treat when exhibited.

Four remarkable paintings by Augustus Vincent Tack, shown last Summer at the New Paris Salon are now on their way to this city where they will be exhibited during the season. These works, which differ in subject and technique from anything the artist has yet done, are individual and striking, and are done in pure color in the mosaic style. It would not be surprising if the coming exhibition should prove one of the sensations of the art season.

William J. Baer returned last week from Cincinnati where he painted the portraits of Mrs. Roger K. Rogan, Master Robert Brandon Harrison and Mrs. Charles F. Hofer. He is now at work at his studio, 226 West 59 St.

Margaret Huntington's large, colorful still life composition, shown at a MacDowell Club exhibition last year, recently passed the San Francisco Exposition Jury. her studio, 51 South Washington Sq., she At her studio, 51 South Washington Sq., she has some interesting landscapes and figure subjects, painted at Nahant and Cape Cod, Mass., the past summer.

At the studio of Herman N. Matzen, a memorial to Tom L. Johnson is receiving last touches. The memorial will be placed in the public square in connection with a free speech rostrum and a stone bench low enough for the children, whom Mayor Tom loved, to be comfortably seated.

Henry O. Tanner arrived from France on the St. Louis Sunday last, and will shortly hold an exhibition of his works.

The third term of Mr. George Leland Hunters Lecture Promenade, on furniture and tapestries at the Metropolitan Museum, will begin Feb. 15.

Aloysius O'Kelly will sail for France next week, and purposes to paint the French and Belgian churches and cathedrals ruined or injured by the war, and to get as near to the battle line as possible, to paint war pictures. He will remain abroad at least a year.

**ALL-AMERICA COIN.**

The coming issue of The Americas, the journal of the National City Bank, will contain an interesting account of a proposed Pan-American coin on the dollar basis of exchange. It will say:

"As a help to the popularization of the dollar in South American trade, Horace G. Knowles, former Minister of the United States to several Balkan and Latin-American countries, has suggested that a souvenir five-dollar gold piece be coined in connection with the opening of the Panama-Pacific Exposition, so designed that the republics of South America may later be prevailed upon to adopt it among their own national coins and thus establish a form of money that will ultimately pass current anywhere in the Western Hemisphere."

The face of the design for the suggested coin contains a reproduction of a male and female head, significant of North and South Americas. One is a forceful Inca head, representing the earliest government in this hemisphere, and the other is a refined Columbia head, representing the most modern. At the top of the design are the words "peace, brotherhood, and justice" in Latin, while at the bottom is the inscription "5—Dollars—5." The design also shows twenty-one stars, significant of the twenty-one American republics.

Mr. Knowles suggests that the reverse of the coin would probably be of special design for each of the countries adopting the piece, but that some compromise might be found even for that. The design is said to be the only one for a coin that contains the heads of both the male and female of the human race.

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**BABYLONIAN VASE \$440.**

A Babylonian vase of reddish earthenware, with variegated turquoise glaze, decorated with hydra-shaped devices, brought \$440, the highest price, at the final session at Silo's Fifth Avenue Art Galleries Dec. 18 of the Khayat sale of Persian potteries and Egyptian jewels. Miss C. Timkin was the purchaser. Mr. E. P. O'Reilly, buying for a Western collector, paid \$180 for a Millefiori bowl in amethyst crystal paste. Among the other bidders and buyers were Messrs. Harry A. Norton, J. H. Fry, Mrs. J. G. Rinwalt and F. H. Ambrose. The total of the session was \$5,500 and of the entire sale of \$11,248.

**\$10,651 JOLINE SALE TOTAL.**

The sale of Part I of the late Adrian H. Joline's library was concluded by the Anderson Company, Dec. 18. The total for the four sessions was \$10,651.

Mr. Gabriel Weis obtained for \$186 "Our Presidents," by Virginia F. Townsend, one of an edition de luxe, limited to 500 copies and extra-illustrated.

An autograph letter of President Wilson was in an extra-illustrated "Memorial Book of the Sesquicentennial Celebration of the founding of the College of New Jersey and of the ceremonies inaugurating Princeton College," for which Robert H. Dodd gave \$86.

Mr. George D. Smith paid \$210 for an extra-illustrated copy of "The Loyalist Poetry of the Revolution," edited by Winthrop Sargent. Mr. Smith also obtained for \$95 a large paper copy of Lester Wallack's "Memories of Fifty Years." Inserted in it are fifty-eight autograph letters and signatures of celebrated actors.

Mr. Walter R. Benjamin gave \$127.50 for an extra-illustrated "The Presidents of the United States, 1798-1902," by John Fiske and others. James C. Wilson, editor.

**ULRICH A PRIZE WINNER.**

Through an error in the ART NEWS review of the Winter Academy last week, it was stated, that the Helen Foster Barnett Sculpture prize had been awarded to Caetano Scarpitta. This error, due to the fact that the Catalog was not ready when the ART NEWS writer studied the exhibition, and the further fact that the cards were misplaced on the sculptures, was regrettable but unavoidable. Mr. Ulrich deserved the prize for his well-modelled figure.



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